

The University of Alberta Department of Music presents:

MUSIC AND MEMORIES



The University Symphony Orchestra
The University of Alberta Symphonic Wind Ensemble
Aaron Au and Angela Schroeder, Conductors
Taina Lorenz, Guest Conductor

Sunday October 4, 2009 at 2:00 pm
Convocation Hall, Arts Building



DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

PROGRAM

The University Symphony Orchestra Aaron Au, conductor

Images, pour orchestre (1905-1908)

Claude Debussy
(1862-1918)

No. 2, Iberia

Par les rues et par les chemins

Les Parfums de la nuit

Le matin d'un jour de fête

Variations on a Theme of Joseph Haydn, Opus 56a (1874)

Johannes Brahms
(1833-1897)

Thema. Chorale St. Antoni. Andante

Variation I. Poco più animato (Andante con moto)

Variation II. Più vivace (Vivace)

Variation III. Con moto

Variation IV. Andante con moto (Andante)

Variation V. Vivace (Poco presto)

Variation VI. Vivace

Variation VII. Grazioso

Variation VIII. Presto non troppo (Poco presto)

Finale. Andante

Intermission

The University of Alberta Symphonic Wind Ensemble Angela Schroeder, conductor

Overture to *Candide* (1955-56)

Leonard Bernstein
(1918-1990)

Second Suite in F (1911)

Gustav Holst
(1874-1934)

Taina Lorenz, guest conductor

Lincolnshire Posy (1937)

Percy Grainger
(1882-1961)

Over the Rainbow (1939/1968)

Harold Arlen)/ E Y Harburg
(1905-1986)/ (1896-1981)
arr. W Barker
(1923-2006)

Kim Denis, vocalist

University of Alberta Cheer Song

arr. J Itlis

R K Michael (words), Chester Lambertson (music)

Program Notes

Program notes for the University Symphony Orchestra will be announced by the conductor.

Leonard Bernstein, 1918-1990. Bernstein was a major and charismatic figure in modern classical music and the Broadway musical theatre. He was also a conductor, composer, pianist, author and lecturer. A son of immigrant Russian Jews, Bernstein started to play the piano at the age of 10. In his teens he showed an early interest in the theatre, organizing productions such as *The Mikado*, and an unconventional adaptation of *Carmen*, in which he played the title role. Determined to make a career in music, Bernstein studied music at Harvard, then at the Curtis Institute in Philadelphia with Fritz Reiner and Randall Thompson, and finally with Serge Koussevitsky at Tanglewood. He was inspired by Aaron Copland to write his first symphony, *Jeremiah*. While he was an apprentice with the New York Philharmonic, Bernstein stole the show at a 1943 concert of the New York Philharmonic when asked to fill in for Bruno Walter, who had become ill. Bernstein became an overnight sensation and was propelled into the spotlight as a conductor and a composer. Bernstein is most famous for his Broadway works: *Fancy Free/On the Town*, *Peter Pan*, *Wonderful Town*, *Candide*, and especially *West Side Story*. Bernstein also had a celebrated classical career which ran parallel to his work in the popular field. He composed three symphonies, a full-length opera, and several choral works. He was musical director of the New York Philharmonic from 1958-69, conducted most of the world's premier orchestras, and recorded many of the major classical works.

Candide was Leonard Bernstein's third Broadway musical. It opened in New York in 1956, but, unlike its predecessors, was not a commercial success. Adapted by Lillian Hellman from Voltaire's 18th-century satire on blind optimism, the story concerns a young man, Candide, who has been led by his tutor, Dr. Pangloss, to believe that everything is for the best "in this best of all possible worlds." Taking with him his sweetheart, Candide journeys to Lisbon, Paris, Buenos Aires, and even the legendary El Dorado, only to discover reality in the forms of crime, atrocity, and suffering. He returns to Venice, stripped of his idealism. His ultimate emotional maturation concludes in the finale with "And let us try before we die/To make some sense of life./We're neither pure nor wise nor good;/We'll do the best we know." The sparkling overture captures the frenetic activity of the operetta, with its twists and turns, along with Candide's simple honesty. This arrangement for wind band is by Clare Grundman, and is considered one of the top pieces in the literature for its effective scoring, eradication of the sense of a regular downbeat, and jovial melodies.

Gustav Holst (1874 - 1934), was a somewhat sickly child, and although his father taught him the piano from an early age, neuritis in his right arm made it clear that he was unlikely to have a career as a pianist. As a cure for asthma, Holst learned the trombone, which was to prove useful in his early professional life. His first efforts at composition were made in his early teens, and by 1891 he had achieved a number of local performances of vocal and instrumental pieces. Holst secured an appointment as organist and choirmaster at a local church, and continued to write for local forces, including, in 1892, an operetta, *Lansdown Castle*. In 1895, Holst met Vaughan Williams, who was to become his closest friend and a profound influence. Up to this point in his career, Holst's major obsession had been with Wagner, whose *Götterdämmerung* he had heard conducted by Mahler at Covent Garden in 1892. He was to remain under Wagner's shadow until well into the 20th century. Holst's other influences included the idealistic philosophies of Walt Whitman and William Morris, and in 1896 he was asked to become conductor of the Hammersmith Socialist Choir, which rehearsed in Morris's house. Among the early members of the choir was Isobel Harrison, whom he was to marry in 1901. At about this time he also became interested in Hindu literature and philosophy, and took lessons in Sanskrit at Univer-

sity College, London. Although mastering little more than the alphabet, he acquired enough understanding to be able to make his own adaptations of Sanskrit texts.

Holst's second study at the RCM was the trombone, and he undertook freelance engagements while still at the college, in 1897 playing in the Queen's Hall Orchestra under Richard Strauss. Although offered an extension of his scholarship in 1898 he decided instead to join the Carl Rosa Opera Company as trombonist and répétiteur. In 1905 Holst was appointed head of music at St Paul's Girls' School, Hammersmith, where he was to remain until the end of his life. Among other teaching posts he held was that of director of music at Morley College from 1907 until 1924, where he acquired a great feeling for amateur music-making. In 1911 his students there gave the first performance since 1695 of Purcell's *The Fairy Queen*. Teaching thus established a pattern for his working life, which remained more or less unchanged until 1925. The soundproof music room at St Paul's School became his refuge for composition at weekends and during the school holidays. Holst's reputation had been steadily growing during the years before World War I, and in 1917 he wrote the choral and orchestral *Hymn of Jesus*, perhaps the most characteristic and original work of his maturity. But it was not until *The Planets* (1914–16) received its first performance in 1918, that he achieved genuine recognition. The sudden popular success of *The Planets* led to the publication and performance of many earlier works, most importantly of the opera *Sāvitri*, which had been composed in 1908, towards the end of his Sanskrit period. During the last 18 months of his life, in spite of having to live largely as an invalid, he composed some of his most individual works, including the *Brook Green Suite* and the *Lyric Movement* for viola and orchestra. He died of heart failure on 25 May 1934, after an operation to remove a duodenal ulcer; his ashes were buried in Chichester Cathedral.

Second Suite for Military Band in F Major This suite, composed in 1911, uses English folksongs and folk dance melodies. The opening march movement uses three tunes, the first of which is a lively men's dance: a Morris dance. The folk song, *Swansea Town*, is next, played broadly and lyrically by the euphonium, followed by the entire band playing the tune in block harmonies creating a typically English sound. *Claudy Banks* is the third melody, brimming with vitality and the vibrant sound reminiscent of a sea shanty. The march concludes with a repeat of the first two melodies. The second movement is a setting for the Cornish folk song, *I'll Love My Love*. It is a sad story of a young maiden driven into despair by grief over her lover being sent to sea by his parents to prevent their marriage. The Hampshire folk song, *The Song of the Blacksmith*, is the basis of the third movement, with rhythms that evoke visions of the sparks from red hot metal being beaten with a lively hammer on the blacksmith's anvil, while the melodic material is based on the complaints of the blacksmith's pregnant lover. The sixteenth century English country-dance, *The Dargason*, completes the suite. A dargason is a cyclic melody that is repeated with variations and improvisations over top. In this manner, Holst draws attention to the accompaniment rather than the melody itself, exploring numerous possibilities of instrumentation and style. The Elizabethan tune, *Greensleeves*, is intertwined as a countermelody before the final, witty scoring of the dargason for a piccolo and tuba: a duet, four octaves apart. This suite is considered to be one of the core pieces in the wind band repertoire.

Percy Aldridge Grainger (1882–1961) was born in Australia, where he was educated at home under the guidance of his mother, Rose. She instilled in him a love of the arts and an heroic outlook on life, reinforced by his study of Classical legends and Icelandic sagas. He also received occasional tutorials in languages, art, drama, elocution and the piano. In 1894, funds were raised to support further musical training in Frankfurt, where he studied at the Hoch Conservatory. There he formed lifelong friendships with Cyril Scott, Henry Balfour Gardiner and Roger Quilter, who, with Norman O'Neill, became known as the Frankfurt Group. During these years he was strongly influenced by the writings of Rudyard Kipling (he would compose many Kipling settings, 1898–1956) and Walt Whitman, whose poetry greatly affected his attitude

toward life. In 1901, Grainger moved to London, where he slowly established a career as a concert pianist and private teacher. During this period, he also collected, transcribed and arranged English folksongs, and was one of the earliest collectors to use the phonograph (from 1906). He came to know Grieg and Delius personally, composers whose music he championed for the rest of his life. The first public concert devoted entirely to his music took place in London in 1912. Popular works of the pre-war years included *Molly on the Shore* (1907), *Shepherd's Hey* (1908–13) and *Handel in the Strand* (1911–12). With the onset of war, Grainger moved to the USA where he rapidly transcended his London status both as a pianist and as a composer. He entered into lucrative contracts with the Duo-Art Company for piano rolls and with Columbia for gramophone recordings. From 1917 to 1919 he served in the US Army, first playing the oboe and soprano saxophone and later working as a band instructor. *Country Gardens*, a piano setting of a Morris dance tune, was completed during his Army years; it became his best-known composition soon after its publication in 1919.

The highly publicized suicide of his mother, who leapt to her death from a New York skyscraper in April 1922, caused Grainger to re-evaluate his life. For a number of years he eschewed a year-round concert career and sought, during repeated visits to Europe and Australia, to rekindle the passions and friendships of his earlier life. In 1926, while aboard ship crossing the Pacific, he met the Swede Ella Ström, whom he married two years later during a Hollywood Bowl concert featuring the première of his *To a Nordic Princess* (1927–28).

Percy Grainger is as famous for his compositions as he is for his lifestyle and political views. On 7 October 1911 Grainger wrote to his mother, 'I hardly ever think of ought else but sex, race, athletics, speech and art'. These five areas were the foundation of Grainger's self-defined 'all-roundedness'. As early as childhood, he lamented the Norman contamination of Anglo-Saxon British stock; from the 1920s he became an increasingly strident advocate of Nordic racial (and artistic) superiority. His athleticism was popularized through many long hikes and on-stage antics, as well as through his avowedly muscular approach to piano technique. A consequence of his racial beliefs was his love of northern European languages – in particular, Danish, Swedish and Icelandic – and a desire to purge English of Mediterranean, particularly Latin, influences through the creation of a pure 'blue-eyed', or 'Nordic' English. This is demonstrated by all musical directions and indications in Grainger's compositions being entirely in English.

During the 1930s Grainger increasingly assumed the role of educator. His growing interest in amateur performances led to a greater involvement with school, college and community ensembles, for which he scored his own music and that of his friends. His frequent work with bands culminated in his setting of *Lincolnshire Posy* (1937), a work written specifically for the wind band that he described as a 'bunch of musical wildflowers'.

Lincolnshire Posy was conceived and scored for wind band early in 1937. It was commissioned by the American Bandmasters Association and premiered at their convention with Grainger conducting. It is in six movements, all based on folk songs collected by Grainger in the years 1905–1906, with the help of the phonograph, from Lincolnshire, England. Grainger's settings are not only true to the verse structure of the folk songs, but attempt to depict the singers from whom he collected the songs. Grainger writes, "each number is intended to be a kind of musical portrait of the singer who sang its underlying melody - a musical portrait of the singer's personality no less than of his habits of song - his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone." Since its premiere, it has been recognized as a cornerstone of the wind band repertory.

The composition begins with *Lisbon*, a sailor's song with a lilting feel depicting the events of "shore leave." *Horkstow Grange*, the second movement, is named for an eighteenth-century

farmhouse that stands beside the B-204 road to South Ferriby. Subtitled, *The Miser and his Man - a local Tragedy*, the song depicts the build-up to and eventual murder of the oppressive miser by his servant, who couldn't take the abuse any longer and used a club to kill him. The third movement is entitled, "*Rufford Park Poachers*," depicts an illegal nighttime hunt in Rufford Park. The song for this movement was collected twice, with considerable differences in pitch and rhythm; Grainger wove these two versions together into the setting of this song. Next, *The Brisk Young Sailor* is a simple tune that tells of one "who returned to wed his True Love." Movement five is entitled, *Lord Melbourne*. It is a war song with the lyrics: "I am a noble Englishman, Lord Melbourne, is my name. I never lost any battle, but won great victory." The gentleman who sang the song for Grainger was reported to be quite drunk during the times of recording. The set is completed with *The Lost Lady Found*, a "Dance Song" that tells the story of a woman stolen by gypsies. Her uncle is suspected of doing away with her in order to acquire her estate. Her sweetheart, searching everywhere, eventually finds her in Dublin. Returning home, the pair arrives in time to prevent the uncle's hanging for the alleged crime. The town rejoices.

Harold Arlen (1905–1986) sang in the choir at his father's synagogue as a child, and at the age of 15 played the piano in local movie houses and on excursion boats on Lake Erie. Smitten by the new and distinctively American popular music of the post-World War I period, he organized his own band, the Snappy Trio, and later joined another that went to New York in the mid-1920s. He worked mostly as a pianist and singer on radio, in theatre pit orchestras and in dance bands; he recorded as a singer with Benny Goodman, Red Nichols and Joe Venuti. In 1929 he began a songwriting collaboration with the lyricist Ted Koehler and achieved his first success with the song 'Get Happy', which appeared in the *9:15 Revue* (1930). In 1934 Arlen composed his last important Broadway revue, *Life Begins at 8:40*, and began to write for Hollywood films. During the next two decades he created a body of significant songs with the lyricists Johnny Mercer, Ira Gershwin and E.Y. Harburg, including 'Over the Rainbow' and 'The Man that Got Away,' both for the singer Judy Garland. Unlike many Hollywood composers in a period when the studio system prevailed, Arlen managed to preserve a strong musical identity. Many of his film songs also place an emphasis on the functions of narrative and character rather than on sheer spectacle and dance; *The Wizard of Oz* (1939), the film for which Arlen's work is best remembered, is among the earliest film musicals to attempt to integrate the use of song into the development of character and plot.

E Y Harburg (1896–1981) was an American lyricist and librettist. Born of poor Russian immigrant parents on the East Side of Manhattan, he started writing light verse in high school. After graduation Harburg went into business but his electrical supply firm failed with the Wall Street Crash of 1929. It was at this point that he started writing full-time. His first of many collaborators was composer Jay Gorney and some of their songs were seen in Broadway revues as early as 1929. In *Americana* (1932) their song 'Brother, Can You Spare a Dime?' was featured and it subsequently swept the nation, becoming the theme song of the Depression. Throughout the 1930s and 40s Harburg contributed to several Broadway musicals, most memorably *Finian's Rainbow* (1947) with composer Burton Lane, and films, including *The Wizard of Oz* (1939) with composer Harold Arlen, which became the peak of both their careers. Harburg was one of the very few American lyricists with a political agenda. Although his works are musical comedies and fantasies, he tackled such subjects as racial prejudice, government corruption, the atom bomb, women's rights and the ravages of war. Ironically, his shows, for which he usually wrote the librettos as well as the lyrics, were unusually sprightly and his satire was often light-footed. Harburg's lyrics are known for their sly wit, clever wordplay and short, terse phrasing.

Over the Rainbow (1939) is the main theme and hit song from the film *The Wizard of Oz*. Made famous by singer and actress Judy Garland, the song won the Academy Award for "Best Song" in 1939. It is arranged for wind band and vocal solo by Warren Barker.

The University of Alberta Cheer Song (1915) (revised: 'Alberta')

is written by R.K. Michael (words) and Chester Lambertson (music)

Ring out a cheer for our Alberta
A song of praise to Varsity.
For the splendor of our mountains
Our prairies green and gold.
Ranked beneath whose glowing colors,
Thy legions march enrolled.
Our memories will live forever
Beloved University.
We will fight for thee and cheer
And ever hold thine honor dear.
Our Alma Mater U of A
Green and gold! Quaecumque Vera!
Guide us through each coming era,
Guide us on through battle gory
To a new and greater glory

The **University Symphony Orchestra**, directed by Aaron Au (Term I) and Professor Tanya Prochazka (Term II), is the full University of Alberta student symphony orchestra. Participation is mandatory for string students. The USO performs a wide range of repertoire, from the classical period to modern composers. The Symphony Orchestra gives a variety of concerts in the University's Convocation Hall each year, and often participates in choral concerts and operatic presentations. The USO has performed to full houses in the Winspear Centre .

A native of Lethbridge, Alberta, **Aaron Au** is a Sessional Lecturer of Viola and Chamber Music at the University of Alberta. A frequent guest of CBC Radio, Aaron has appeared as a soloist and chamber musician on both violin and viola in concerts across Canada, the USA, Cuba, and Europe.

As a conductor, Aaron has worked with various ensembles and orchestras including the American Academy of Conducting Orchestra at Aspen, the Mill Creek Colliery Band, the Edmonton Youth Orchestra, and the University of Alberta Symphony Orchestra. Aaron recently completed his Doctor of Music degree at the University of Alberta where he is a Killam Scholar and was also awarded the University of Alberta PhD Scholarship.

After 10 years as a first violinist with the Edmonton Symphony Orchestra, Aaron recently retired from his position to pursue Master of Divinity studies.

University of Alberta Department of Music STRINGS FACULTY

Applied Music Faculty:

Violin, Viola – Guillaume Tardif, Aaron Au

Cello – Tanya Prochazka (On leave January-December 2009)

Bass – Jan Urke

Harp – Nora Bumanis

Guitar, Lute – Carl Lotsberg

Area Coordinator:

Chamber Music, String Pedagogy – Guillaume Tardif

Chamber Music, University Symphony Orchestra – Tanya Prochazka

University Symphony Orchestra – Aaron Au

The University Symphony Orchestra 2009-2010

Aaron Au, Conductor (Term I)

Violin

Amanda Alstad
Gabor Bartok
Becky Best-Bertwistle
Deborah Chang*
Misun Choi
Wai Eng
Simon Fung
Cynthia Johnston
Marie Krejcar
Justin McKibbin
Emilie-Anne Neeland**
Andrea Ortlieb
Krista Quapp
Grant Sigurdson
Lauren Tyrrell
Arlan Vriens

Viola

Alexandra Campbell
Kenneth Heise
Julia Hui*
Amy Kao
Darrell Soetaert

Cello

Kathleen de Caen*
Julia Dolman
John Fedor
Erin McKay
Julian Savaryn
Rebecca Li
Lisa Lin
Brian Neeland
Remko van den Hurk

Bass

Steve Badach
Blake Chartrand
Andrew Cook
Ben Eldon
Monica Jenkins
Marina Mohd Zaini
Robyn Reekie*

Flute

Adam Ferland
Mary Grace Johnstone
Jessica McMillan*
Lara Milner

Oboe

Graeme Armstrong
Matt Jaffray*

Clarinet

Ianna Ings
Christopher Mann*
Kim Shire

Bassoon

Lyndsey Cohen
Matt Nickel*

English Horn

Beth Levia (Faculty)

Horn

Nealee Humphries*
Ross McLean
Stephanie Wichuk
Daniel Yarman

Trumpet

Mary Charbonneau
Sara Mills*
Matthew Parsons*

Trombone

David Galloway
Craig Goueffic*
Keat Machtemes
Catherine Woodruff

Tuba

Ray Basaraba

Percussion

Tina Chia
Allyson MacIvor
Jonathan Taylor

Harp

Victoria Burgess
Sherrelle Carey

**denotes concertmaster

*denotes section leader

The **Symphonic Wind Ensemble** is a group of 50 of the university's most qualified musicians, directed by **Dr Angela Schroeder**. The Wind Ensemble performs the most serious and challenging wind band music available. With essentially one player to a part, the repertoire is largely music that was originally conceived for the wind band. Recognized in national festivals and internationally, the Wind Ensemble performs four concerts a year and several performances away from the campus and for special events. In addition, they hold an annual Concerto Competition, offering students the opportunity to perform a solo concerto with the Wind Ensemble. The Wind Ensemble also hosts the Alberta High School Honour Band each spring, inviting students from across the province to come to campus to work with members of the Wind Ensemble as well as our applied instrumental faculty.

A native of Calgary, **Dr Angela Schroeder** completed undergraduate studies in Music at University of Calgary, majoring in Secondary Education, with performance studies in piano and trumpet. She also completed the Diploma of Fine Arts in Wind Band Conducting at University of Calgary under the supervision of Glenn Price. After years of teaching at various secondary schools in the Calgary area, she entered the Long Term Residency program at The Banff Centre, where she studied and performed on piano, trumpet and as a conductor. Angela entered the Master's program in Wind Band Conducting at Northwestern University in 2002, completing her studies there in 2004 with Mallory Thompson. In 2007, she completed the degree Doctor of Musical Arts in Wind Band Conducting at the University of North Texas, under the supervision of Eugene Corporon.

Dr Schroeder is currently Assistant Professor of Music in the Department of Music of the University of Alberta. She is the Director of Bands, the area coordinator for the Winds and Percussion, and conducts the Symphonic Wind Ensemble and the Academy Winds and Percussion. She teaches courses in conducting and wind band education, and works with Graduate students in Wind Band conducting. She previously taught conducting at the University of North Texas in Denton, Texas.

Angela Schroeder is well known in the Alberta music education community, not only through her teaching and conducting both in schools and in community music organizations, but through her involvement as an executive director of the Alberta Band Association for several years. Angela has performed on cornet with the Mill Creek Colliery Band and is the Principal Trumpet for the Concordia University Orchestra. Angela has guest conducted and adjudicated numerous school bands in festivals and clinics throughout Western Canada. She is a contributor in four volumes of the *Teaching Music through Performance in Band* series, which profile wind literature for all levels of instrumental instruction, published by GIA.

Kimberley Denis is known for her energy and enthusiasm both on stage and off, and is sought after as both a soloist and as a vocal clinician for high school, community, church and children's choirs. Upon completion of both her commerce and music undergraduate degrees at Mount Allison University, she returned to Alberta where she recently completed graduate studies in both choral conducting and voice at the University of Alberta. She has won many accolades for her work as a soprano soloist and conductor, and has also received a research grant from the Social Sciences and Humanities Research Council of Canada for her thesis work on regionalism and nationalism in Canada as portrayed through choral arrangements of Eastern Canadian folk songs. She currently directs the Kokopelli Apprentice Choir, Shumayela, in Edmonton, the Mount Royal Youth Choir in Calgary, and the Nota Bene Youth Choir in Red Deer. She will be recording a series of reference recordings for the elementary music publisher, *Themes and Variations* with the Nota Bene Youth Choir this spring. She is also currently the music director at Knox Presbyterian Church and is one of the music directors for Quest Theatre Projects in Calgary.

Passionate about all forms of music, **Taina Lorenz Turner** is an active member of Edmonton's community as a music teacher with Edmonton Catholic Schools, conductor, trumpeter and trumpet instructor. She is sought after both as a clinician and guest conductor for school and community bands. Taina conducts the ECS Junior All City Band, and co-conducts the Novice Band of Festival City Winds Music Society. She actively performs with Festival City Winds on trumpet and euphonium. She has performed with the University of Alberta Symphony Orchestra, Symphonic Wind Ensemble and Concert Band., the Mill Creek Colliery Brass Band and the Grant MacEwan Outreach Jazz Band. Taina is studying trumpet with Rick Rangno (Ottawa), and Wendy Grasdahl (Edmonton), and has studied previously with Dr. Fordyce Pier (University of Alberta). Her studies in conducting include the 2009 Wind Conducting Symposium with the University of Toronto's Dr. Gillian MacKay, the Saito Method of Conducting Workshop with Wayne Toews, and technique and repertoire with Wendy Grasdahl. Taina is entering her final year of a Master of Music degree in Wind Conducting with Dr. Angela Schroeder of the University of Alberta.

UNIVERSITY OF ALBERTA SYMPHONIC WIND ENSEMBLE 2009-2010

Dr Angela Schroeder, conductor

Flute

Mary Grace Johnstone
Phillipe de Montigny
Jessica McMillan
Aleah Wielinga

Oboe

Graeme Armstrong
Christa Eriksson
Matt Jaffray (English horn)*
Alyssa Miller*

Bassoon

Matt Nickel
Erin Bodnar*

Clarinet

Edward Davies
Ianna Ings (bass)
Carly Loewen
Christopher Mann
Ellie Neufeld
Kim Shire
Rachel Soong
Mary Zhou

Saxophone

Emily Schultz (baritone)
Justin Massey (tenor)
Jayson Erickson (alto/soprano)
Megan Teha (alto)
Gavin Goodwin (alto)
Stephen Lewis (bass)

Trumpet

Mary Charbonneau
Sara Mills
Matthew Parsons
Glenn Skelton
Trish Whitebone

Horn

Michael Clark
David Moore
Daryl Price*
Zach Vogel
Joanna Wreakes

Trombone

David Galloway
Craig Goueffic
Catherine Hansen
Maureen Murray

Euphonium

Amy Beinert

Tuba

Kathryn Jenkins
Sidney M'Sahel

String Bass

Ray Basaraba

Percussion

Alyssa Baker
Tina Chia
Ryan Hemphill
Reg Kachanoski
HyeJin Lee
Allyson MacIvor

*Guest

University of Alberta Department of Music
WIND AND PERCUSSION FACULTY

Dr Angela Schroeder – Director of Bands, Area Coordinator
Professor Wendy Grasdahl – Assistant Director of Bands
Taina Lorenz Turner, Dan Sabo – Graduate Conducting Assistants
Amy Beinert – Wind Studies Librarian

Applied Music Faculty:

Flute – Shelley Younge
Oboe – Beth Levia
Bassoon – Diane Persson
Clarinet – Charles Hudelson, Jeff Campbell
Saxophone – Dr William Street
Trumpet – Alvin Lowrey, Russell Whitehead
French Horn – Alene Hackleman
Trombone/Euphonium – John McPherson, Christopher Taylor
Tuba – Scott Whetham
Percussion – Brian Jones
String Bass – Jan Urke



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